

SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL 6 **NOVEMBER 1939** **NO 4**



Granite Rocks (pencil drawing)

By MILDRED POMMER

S. F. Art Association Annual of Drawings and Prints

The Graphic Annual Discussed

By THEODORE C. POLOS

By ESTHER MEYER

THIS IS an opportunity to thank and congratulate the staff of the San Francisco Museum of Art for the excellent arrangement of this year's annual. The use of the central court is surprisingly good. The screen panels, arranged so that but three pieces of work attract your attention at one time makes the show simpler to see and causes greater enjoyment. And the prize winners are hung on one panel. This is a great improvement. It shows such consideration for one's feet!

This was my first jury assignment and now I can sympathize with the head and heart aches

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THE RECENT experience of serving as a member of the graphic juries has been one of the most valuable experiences of my life. I think that besides promoting harmony and good fellowship it would be most instructive for every artist member of our association to be forced to serve as juror at some time. Then persons who receive rejection slips would simply take them as an expression of opinion of one small group, but would not allow the decision to make him lose faith in his own efforts.

Jurying is a job that is more difficult on the

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of previous jurors. Also, it has given me an appreciation of their efforts.

The show as hung is not a large show. The amount of work submitted by artists in other states was remarkable. Each year brings us a greater response from Eastern artists, yet I noticed that many of our local artists did not submit work. The cause of this is worth discovering.

I was impressed by the technical efficiency of the artists from the Eastern states. Their work is complete, professional. I found it a little annoying. I'm afraid we sometimes get so technically involved that we forget that a technique is not an end in itself, but a means to produce what should be a fine vision, an idea; for only when the two, the spirit and the knowledge of one's material combine forcefully and convincingly is the result worthwhile.

The prizes offered were too few. I feel that we did the best thing by splitting them. When will the time come when we see little stars that mean sales?

Why not have an auction at the close of each annual? This would be stimulating to the artist and helpful to the museum. It would, at least, cover the cost of materials and framing, and save some of us the effort of calling again for our work at the museum—or worse yet, paying to get them out of Bekins'! This last is adding insult to injury.

An auction of graphic art or water colors would, I believe, meet with public response.

Earth Fruit (etching)

By

ALEXANDER MASLEY

S. F. Art Association
Annual of Drawings
and Prints.

Jurying the show was even a more dreadful job than I anticipated. It was solid hard work, so hard that some jurors complained that second day of night-mares. As for myself, that first night prints and drawings took abstract forms and hurled themselves about me. In my dreams "accept" and "reject" ran through my subconscious thought. But, as I look back upon it all, I feel we did as good a job as we were capable of performing. May the Lord pass judgment on us as we did upon the work that came before us.



New Members

The following have been elected to membership in the Art Association as Associate Artists: Mr. Melville F. Phillips, Miss Dorothy Grover, Mr. William Kingwell.



Statistics of Graphic Show

ENTRIES, 486. From San Francisco, 211; from California, 142; from other states, 133.

Accepted, 116. From San Francisco, 54; from California, 27; from other states, 35.

Prizes awarded were as follows:

Artist Fund Prizes of \$25.00 each went to Mildred Rosenthal for her charcoal drawing "*Lassen*" and to Clay Spohn for his pencil drawing "*Landscape with Figures*."

The San Francisco Art Association Purchase Prizes of \$25.00 each went to Mildred Pommer of San Francisco for her pencil drawing "*Granite Rocks*" and to Alexander Masley of Minneapolis, Minn. for his etching "*Earth Fruit*." Honorable Mentions were given Peter Lowe of San Francisco for his lithograph "*Farm House*" and B. Ullrich of Santa Monica for the lithograph "*Flood Mother*".

Clay Spohn and Mildred Rosenthal are artist members of the San Francisco Art Association, residents of San Francisco.

Jury of Selection comprised Theodore C. Polos, chairman; Ray Bethers, John Mottram, Esther Meyer and John Stoll. Jury of

Awards were Theodore C. Polos, chairman; Esther Meyer and John Mottram.

The exhibition, now hanging in the central court of the San Francisco Museum of Art, will remain on view through Nov. 19th.

To Artist Members

Meetings of the Artists' Council are held on the second Tuesday of each month, in the Social Hall, California School of Fine Arts, at 8 o'clock. Artist members interested in the proceedings of the Council, or who may wish to present recommendations or suggestions to be included in the agenda of a meeting are welcome.



Landscape with Figures (pencil drawing)

By CLAY SPOHN

S. F. Art Association Annual of Drawings and Prints

A RESEARCH laboratory, under auspices of W.P.A. Federal Art Project, is being devoted to the standardization of artists' pigment. Write Bureau of Standards, Washington, D.C., for information.

San Francisco Art Association Bulletin

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Artist and Man

CIVILIZATION is being challenged. To persons who have contributed or who hope to contribute to those pursuits that have their roots in peace it is a double challenge.

By nature an artist seeks solitude. When he dedicates himself to his job it is a dedication of heart and soul and mind. It is not difficult, therefore, to comprehend why this need for peace has driven him, step by step, into the false position of isolation. And it is not difficult to recognize that this false position has proven a boomerang that is no less disastrous because it is partly of his own making.

The Ivory Tower, the secluded life, the refusal of the artist to play his part in the affairs of the community—all this empty glory of being looked upon as a man apart is today being repudiated by men and women of intelligence, irrespective of their calling.

If it can be said that the ferment of our times has brought forth a single vast idea about art, that idea is the one which would make art and culture the common property of humanity, and take the artist from his solitude to make him an integral part of the commonwealth.

We remember when that idea, and the implications which follow from it, were new and strange in San Francisco. We remember when artists on the one hand objected to a decadent 19th century conception of themselves as an exotic, Bohemian group, but at the same time tried to isolate themselves from the momentous stirrings of a dynamic world.

It is with keen interest, then, that we note the crystallization of this idea in the art of San Francisco, and the assumption by San Francisco artists of a more vital role in community life. It can be said flatly that the great majority of San Francisco artists are aware of the vitality of our times, and, in a more or less clear way, desire to give expression to the feelings provoked in consequence.

No longer can artists afford to refuse to assume the obligations and responsibilities of the world about him. His way of thinking, his way of living is ultimately reflected in his work—and in the long run it is the artists work

that forms the criterion of his position. How can artists, locked in Ivory Towers produce other than somewhat ivoryed work?

'Twas ever thus, and ever will be. The artist with the most profound understanding of humanity, history, philosophy, people—the most sentient artist—will always be the greatest artist, because of his breadth of vision and depth of experience. That experience and vision can never be had by staying in isolation. It will only be had by artists who know what his fellow-men are about, and being one of them.

M. R.



Weedie

NEW YORK'S Art Colony will be enriched by the presence of Harriet Fielding Whedon who has just left San Francisco to establish her studio in the Eastern metropolis.

An original and sensitive painter Harriet Whedon's contributions to Art Association Annuals have always struck a peculiarly personal note, enjoyed alike by the artists, laymen and critics. We hope she will continue to be represented in our future exhibitions.

As our Chairman of Hospitality Weedie has radiated warmth and good cheer. All Art Association parties, formal or informal, ended with our chairman as master of ceremonies, her infectious good humor dominating each event. That genial, bustling, affectionate personality is going to be truly missed in San Francisco and we feel a little jealous of the persons or opportunities that have lured her away.

However, we refuse to believe that Weedie's departure is more than a well earned change, so we shall be generous and share her for awhile with her Eastern friends. But we look upon this new address as no severance of ties with San Francisco—we shall wait with patience until she returns to the city where she first gained recognition and to the people who claim her as their own.

M. R.



The Spring Annual

IF THE ARTISTS' decision is supported by the Board of Directors the Art Association will enjoy a unique experience when the next Annual of Painting and Sculpture is presented in the Spring. According to the results of a recent poll the artists have voted overwhelmingly to hang all work submitted, except those unanimously rejected by the jury.

This rather startling innovation would do

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Lassen (charcoal drawing)

By MILDRED ROSENTHAL

S. F. Art Association Annual of Drawings and Prints

Graphic Annual Discussed

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jury than can be imagined. Every jury has a certain point of view. Our graphic jury worked very harmoniously for we started out with the same premise. In spite of the fact that my first entrance into the gallery—where a vast sea of pictures confronted me—was very shocking, I soon found myself so interested and absorbed that a complete forgetfulness of self came over me. It was excellent to be able to view everything first, before making decisions, though I must repeat that the hundreds of entries, on the floor, against benches, walls and potted plants made me gasp. Like one submerged all my impressions and ideas of art flashed before me.

After a general survey we started work and eliminated those drawings or prints unanimously rejected. Then we carefully considered every other entry, finally discussing many that were doubtful. We tried, when consistent, to keep one work if the artist had submitted three or more. Of course, quantity of work submitted

could not form a basis for standard.

Personally, when judging, I considered first whether the artist had something to say, was sincere in his attempt to express it and had that certain vital quality necessary to a work of art—then the quality of technique. I feel that in drawing creative ability comes first and should be encouraged. Craftsmanship develops with purpose whereas primary efforts towards technical perfection leaves work cold and uninteresting.

The end of the day left us completely exhausted. Only those that have stood and stooped, stared and squinted as we did will realize what a day on a jury means. We ached in every bone and I'm sure I was not the only one with an ache in my heart.

This leads one to a conclusion that has been expressed before. I think artist members should be entitled to one picture being hung each year. Just how this could be handled should be a

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Current Exhibitions

THE ART ASSOCIATION Gallery at the San Francisco Museum of Art will exhibit Oils by Miles Holmes from Nov. 6 through Nov. 19. From Nov. 20 through Dec. 3 Drawings, Etchings and Water Colors by Esther Meyer will be on view. From Nov. 21 through Dec. 10 Oils by Genevieve Rixford Sargeant will be shown. Mrs. Sargeant will also hold a more comprehensive exhibition in the Museum from Dec. 4 to Dec. 17th.

At the Vera Jones Bright Gallery a group of Water Color Paintings by Marian Clark Cooch will be exhibited from Nov. 1 through Nov. 15.

Amberg-Hirth, 165 Post Street, Special Showing of Pottery, Metal, Textiles from Switzerland and Hungary.

Berkeley Women's City Club, 2315 Durant Street, Berkeley. During November, Photography, by Ansel Adams, Exhibit open to the public without charge, on the afternoon and evening of November 12.

California Palace of the Legion of Honor, Lincoln Memorial Park. Opening November 6, Italian Renaissance Bronzes, (Collection of Mrs. Charles A. Baldwin, Colorado Springs). Opening November 13, Memorial Exhibition of Paintings by Orrin M. Peck. Opening November 11, Spanish Paintings by Wells M. Sawyer. Exhibition of Greek Vases, from the Museum's permanent collection and the collection of the University of California. Above exhibitions to be shown throughout the month.

Gump Galleries, 246 Post Street. November 6-18, Paintings, Drawings and Prints by Lillian Miller.

Mills College Art Gallery, Mills College, Oakland. October 22 to November 29, Exhibition of Abstract Art. (Gallery open to the public without charge, Sundays, Wednesdays and Fridays from 2 to 5 o'clock). Open daily, new exhibit in the Bender Room of the College Library, consisting of Books on the Book Art.

Oakland Art Gallery, Municipal Auditorium, Oakland. November 11 to December 10, Annual Exhibition of the Bay Region Art Association.

San Francisco Museum of Art, War Memorial, Civic Center. Through November 19, San Francisco Art

Graphic Annual Discussed

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subject for consideration.

I think, also (though this has little or nothing to do with jurying), that the Art Association should endeavor to keep every good artist in our community as a member. Though dues are important, we should not permit good artists to slip away because of lack of means to keep him in so-called "good standing". I would like to see every fine artist in San Francisco and the Bay Region taking an active part in Art Association affairs. Surely some means can be devised to make this possible. It would be valuable to both the artists and the Art Association.



Spring Annual

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much to settle the eternal question of jurying and jurors which has occupied so much thought by the artists and so much space in this Bulletin. It will mean a stupendous job of hanging, but with Gottardo Piazzoni willing to undertake it, we can afford to be tranquil on that score. Artists and critics have expressed very keen interest in the practical application of this much discussed idea. It should be an exciting experiment.

M. R.

Association Annual Exhibition of Drawings and Prints. November 3 through December 3, Fourteenth Annual Exhibition of the San Francisco Society of Women Artists. November 5, Fifth International Etchers' and Engravers' Circuit Exhibition. Through November 13, Sculpture in Limited Editions, November 5-19, Thirteen Watercolorists. November 8-December 7, Mural Conceptualism. November 15-December 7, Water Colors by Juanita Vitousek. November 19-December 10, Second Annual Benefit Exhibition. Through November 20, Children's Murals. Through November 19, California Ceramics. November 21-December 10, Paintings by Genevieve Rixford Sargeant.